/13 cont./
*101 name for the people who wore red belts, whom they called the
*175 Hung /"red"/ Miao. (1)

[113]

1. Yen Ju-yü in Miao Fang-pei Lan Feng-su K'ao /A Study of Miao Customs/ says: "Those who wear red belts are the Hung Miao." According to Torii Ryūzō in his Miao Tsu Tiao-ch'a Pao-kao: Those who wear red clothes are the Hung Miao. Actually the present-day Hung Miao in western Hunan no longer wear red clothes nor red belts. Previously they might have had this custom, but today it is no longer practical.

[291]

*175 The spirit most venerated by the Hung Miao today is Pai
776 Ti T'ien Wang, who also is one of three brothers. According to the Lu-ch'i Hsien Chih /Annals of Lu-ch'i Hsien/: "The boy found in the bamboo as recorded in the story of the southwest barbarians in Hou Han Shu grew up to be the Marquis Yeh Lang and was killed by Emperor Wu of the Han dynasty. His three sons were all respected by the southern barbarians, and among them the third was the bravest. Posterity regarded the Bamboo King, since he was not born of flesh and blood, as a spirit
[778] and built a temple in his honor. Today, the idol, San Lang, worshiped in the temples, has the fiercest appearance and is held most in awe by the Miao. It must be the spirit of the third son. The Yung-sui T'ing Chih also says: "Large T'ien Wang
[346] /heavenly king/ temples are found in all localities, of which the one at Ch'ao-shui-ch'i is the oldest. This is the Ch'ao-shui-c'hi of Wei-ch'eng. The present-day Ch'ao-shui-ch'i has

/35 cont./ interconnected. Without a guide one can get lost once inside a chai; turning right and left, one will be unable to find an exit. Chinese passing through a Miao chai often cannot find a single Miao, because they have gone into hiding in small alleys, barring the doors and refusing to come out. The Miao chais are not located along lines of communication but in the deep mountains and valleys accessible only by small paths. Although visible at a distance, they often cannot be reached. Without modern arms, they cannot be easily taken. For the last few hundred years continuous Miao unrest in western Hunan may be largely related to the fact that their chais were easy to defend and difficult to capture.

Houses. — Chinese houses within the Miao area generally are built with walls of sun-dried brick, and roofs covered with tiles. The Miao house is slightly different from the Chinese house. Chinese houses are generally of the three-room type, but Miao houses may consist of one, two, three, four, or five rooms. Wealthy families generally build five-room, two-story houses, with brick walls and tile roofs. Ordinary houses have three rooms with walls made of brick, stone in pieces, or sun-dried brick, and a roof covered with tiles or sometimes slates, pine bark, or thatch. (Illus. 14).[1] Pine trees are abundant in the Miao area /Illus. 11, 12 on pp. 36, 37/ /38/ /Illus. 13 appears here/ and timber is relatively plentiful, hence moderately well-to-do families build two-story houses. Pine bark when pressed flat with stone slabs is used by poor families as a substitute for roof tiles. Slates are abundant in the Miao frontier. The thicker ones are used for building walls and paving streets, the thin ones for roofing. The use of stone slates and bark for roofing is rarely seen in other parts, and it is a distinct feature of the Miao area.

The most common Miao house types are either the two-room type with three pillars and four frames or the three-room type with four pillars and four frames (Illus. 15).[2] In a three-room type house the middle room is the main room. On the rear wall is attached an ancestral tablet (in imitation of the

[text continues on p 63]

1 [see Cat. 116, p64 - ANALYST]
2 [" " , p65 - "]

/38 cont./

361

Illus. 13. A village along the bank of the T'ung Ho near Ta-lung-tung.

353
[778] Chinese) with the inscription, "Heaven, Earth, Sovereign, Rela-
[177] tives, Teacher." In the room on the right a wooden bed is placed
352 against the rear wall in a corner, /Illus. 14, page 40/ 41/ and
[231] covered with a black mosquito net. To the front beyond the bed
[354] are put farm implements, and further front is the cow stall. The
room on the left also has a bed in it in the rear and a fireplace
in the middle. Left of it under the wall pillar are generally
782 placed two small wine cups. This is the place for sacrificing
769 to the ancestors. To the front of the fireplace is the kitchen
354 stove. Among the Miao there are five surnames:
000

2:Ling & Ruey--65 E-5 (1933) 1947 AE5 Miao AE5

/40/

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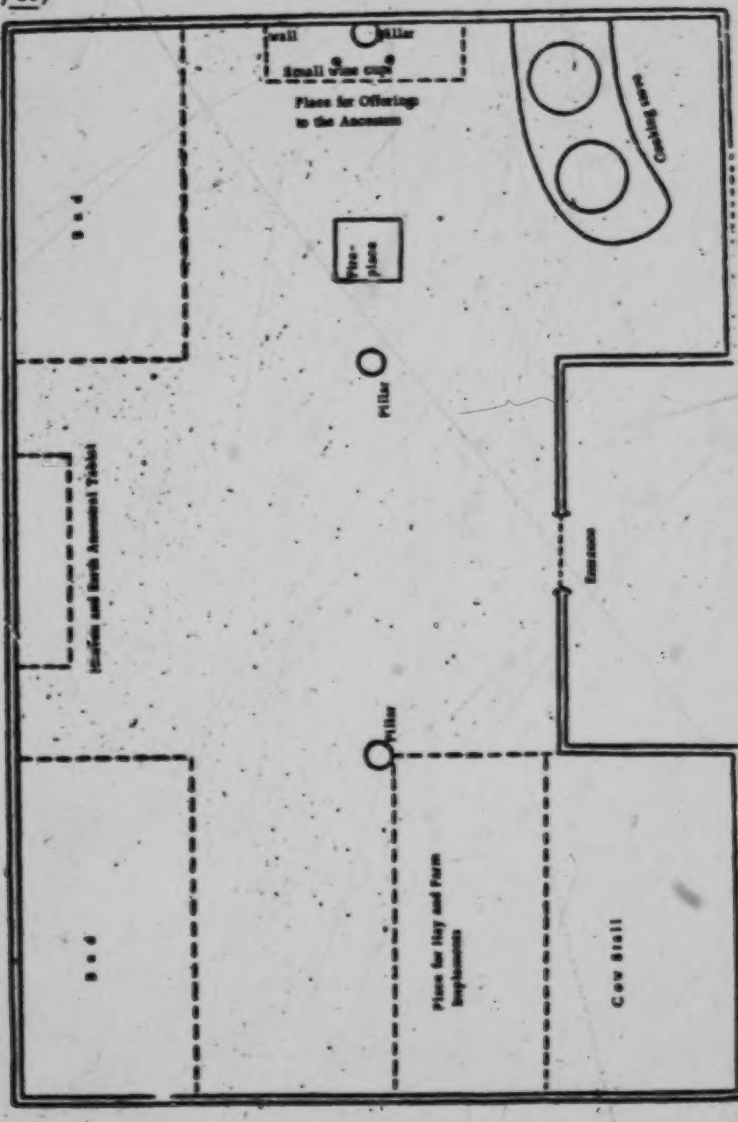

Illustration 15. Plan of a three-room-type house of a Ling family among the Miao

M 353 /41 cont./ Among the Miao there are five surnames:
[784] Wu, Lung, Liao, Shih, and Ma. The arrangement described
[551] above is a Lung house of someone with the surname. The
[35-] families with other surnames place the fireplace, the kitchen
[778] stove, and the ancestral shrine on the right-hand room, just
the opposite of the Lung surname families. In the two-room
type of house the fire pit is in back of the middle pillar, and
M 342 the stove is located in the room on the left (Illus. 16). The
[353] partition into two or three rooms is done by means of the pillars
[556] and not by walls or screens. In the houses of wealthy families
[25] side rooms are built on both sides of the main house (Illus. 17).
[231] If the side rooms should have two stories, then the top story is
for the storage of grain and the ground floor for rearing domestic
514 animals. The toilet space in a Miao house is often in the pig
pen or in the cow stall, and used both by men and women.
M 251 Travelers in the Miao area find the using of the toilet a pain-
ful ordeal, because the stench is unbearable. Besides the
storage loft the Miao house often has underground storage, dug
underground about a chang deep and divided into two or three
bins for storing foreign potatoes or sweet potatoes. After the
sweet potatoes, etc. are stored underground, they are covered
with a bamboo-plaited cover, to allow free circulation of air.
If the potatoes spoil, it is necessary to wait for some time after
M [23] the bamboo covering has been removed before going down.
Or, one goes down with a light; if the light goes out, it indi-
M 241 cates the presence of carbon dioxide, and one must refrain
171 from entering. There is no difference between the agricultural
352 implements used by the Miao and by the Chinese, but the
furniture in a Miao house is much smaller in size than those
used by the Chinese (Illus. 17).

M 487 Roads. — The communication system in the Miao area
consists of land routes and waterways. The most important
C 487 waterway is the T'ung Ho, because it is navigable for a
comparatively long distance, and it goes deep into Miao
country. This river starts at Lu Ch'i and goes toward the mouth,
extending 17 li to Su-mu Ch'i, ten more li to Hsien-ch'i-t'ang,
another 21 li to Nung-t'an, 15 more li to T'an Ch'i, ten more

/133 cont./

*782 The sorcerer-priest carries out his performance by three times toasting and three times offering, five times toasting and five times offering, seven times toasting and seven times offering, until nine toasts and nine offerings have been made /sic/. The three members of the lower generation sit respectfully to keep the kuei company, as in Illus. 60. They sit until one of them has to go outside to relieve himself. Then the hostess gets out a cock, which is offered as a sacrifice by the sorcerer-priest, after which it is killed and cooked, and offered to the kuei.

On the third day, the seventh, eighth, ninth, tenth, eleventh, and twelfth parts are performed. The seventh part is performed in the early morning. A long door plank is again set up, and on it are laid nine bowls each of wine and meat, a bowl of sour soup, and a bowl of tea, as well as incense, rice /uncooked/, and li-shih /paper horse/. A bow and arrow, a silver bracelet, and a bamboo splint are stuck on the table. There is also an upper millstone on which is a /Illus. 60 appears on p. 134/ /135/ wooden bucket with two dry rice shoots and a double-edged sword on it. On the handle of the millstone is a bamboo-handled sieve, in which is found crosswise a wood plank, one end of which is cut into the shape of a fish with a small hole in it, tied with a piece of red cord. On the wood is carved the sign X. When everything is set out the sorcerer-priest starts to carry out his performance.

The eighth part is performed with wine, cooked rice, and tea, seven bowls each, placed on the floor of the main house at the base of a pillar. The sorcerer-priest enacts his performance, uttering an incantation and making sacrifices to the ancestors.

•[778] The Miao consider the base of the middle pillar the family altar where their ancestors rest.

The ninth part is performed in the room to the left of the main house. A big fat pig is used, its four legs tied up and a wooden rod going through /between the legs/. The two ends of the rod are tied onto two wooden sticks. First, the sorcerer-priest offers the animal to the kuei. Then it is killed and cooked, and the meat packed into seven small bamboo baskets. The meat is then put into seven bowls, which are set up with seven bowls of

/152 cont./

*782 783 825 [776] [kuei4 mo4 -mo4]. The kuei sacrificed to are [kuei4 mo4 jen4 xiao3] and [kuei4 mo4 jen4 qiao3]. The time is in broad daylight and the place is anywhere in the main house; it is only necessary to face out the door. A table is used on which are placed five bowls each of wine and meat, placed in two rows. The beeswax is not used. The sorcerer-priest holds the chiao in his right hand and utters words of an incantation, which say in general:

> "The reason for sacrificing to the kuei is because a cat died in the house. Since the cat died in the house, the host dares not sit down in this house to eat food for fear that he may get sick after eating; he dares not live in this house for fear that he will not prosper. Therefore, I request the kuei to come to drive the dead cat away."

[787] After the incantation he divines with the chiao. The yin chiao or the sheng chiao indicates that the kuei of the cat has already gone; if he gets the yang chiao, then the kuei still remains in house. Then the incantation has to be started all over again until the divination shows that the cat kuei is gone, whereupon the paper money may be burned to send off the kuei.

(11) Drinking Blood

*782 627 [578] When two Miao become involved in a dispute about some matter or wrangle about property, and who is right and who is wrong is not clear, or if a man meets a false accusation in which he cannot clear himself, then they resort to drinking blood and taking an oath, which in the Miao language is called [ji1 te1 ni2 jeng4]. For minor matters it is done at the village shrine for the local divinity of the soil but for important matters it is necessary to go to the T'ien Wang ["Heavenly King temple](1)

[778] [774] to drink blood.

1. See "Sacrifice to T'ien Wang."

/158 cont./

After the incantation paper is burned to send off the kuei.

2. The Guest Religion

(1) The Local Divinity of the Soil

In every Miao village there is a shrine for the local divinity of the soil, built of stone slabs and rocks. It is said that during the divinity's lifetime he was good at divination and his disciples were numerous. When people planned to build houses or shrines, generally they asked him to select auspicious dates. Spending his whole life divining for others, it was inevitable that some of the days he selected turned out to be unlucky days. He tried to select a lucky day for himself to build his own house, but up till his death he was unsuccessful. At the time of his death he was without a house, and he died under the stone slabs. He said to the villagers while dying: "When you offer sacrifices to me, any day will do, except the anniversary of the death of Duke Yang." People remembered his virtue and felt sorry that he was without a house. So they built a low house as his shrine. (Illus. 68).

/159//Illus. 68 appears here./ The Miao believe that the local divinity is the shen in charge of wild animals, and by sacrificing to him they can avoid attacks from wild beasts. Every year on the second day of the second and eighth months all the villagers join together in sacrifice to the local divinity. The offering consists of two cups of wine, a big slice of pork placed in a bowl, on which they put a little salt, a pair of chopsticks, and a certain amount of incense and paper--all arranged on the ground before his shrine. Inside the shrine are lighted a pair of candles and three sticks of incense. Another stick of incense is stuck in the ground behind the sorcerer-priest. Wearing ordinary clothes, and waving a knife in his left hand and holding a pair of chiao-tzu in his right hand, he stands facing the shrine. He utters an incantation, divines with the

/159 cont./

778

Illus. 68. Shrine of a local divinity of the soil of the Miao.

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787 chiao-tzu, pours the wine, and states the reason for the sacrifice. After divining again with the chiao-tzu, he burns paper to send off the shen.

/160/ (2) The Flying Mountain

778 Every Miao village also has a Flying Mountain shrine. This shrine resembles closely that of the local divinity of the soil. On the second day of the second and the eighth months
782 every year, after having sacrificed to the local divinity of the

/160 cont./

*782 [784] [776] [627] [778] are all forbidden. After the prohibitions are lifted and the sacrificial beasts presented, normal life may be resumed. The Miao are very much in awe of this shen. If one has drunk blood and taken an oath in a T'ien Wang temple, one would not dare to repudiate it. There are many T'ien Wang temples in the Miao area, the largest of which is at Ya-ch'i, Kan-ch'eng (Illus. 69), which is regarded by the Miao as holy ground. A Miao village without a T'ien Wang temple sometimes may request the T'ien Wang to come to the village to decide a case. He may also be [627] asked to go on an inspection tour, as in Illus. 70, showing the T'ien Wang of Hsin-chai, Feng-huang, who was asked to go to another village to decide a case.

Besides the two days of sacrifice to T'ien Wang before the Hsiao-shu period, the Miao may also write complaints, secret accusations, etc., and make vows to T'ien Wang at other [731] [755] [691] times in the event of danger, such as the ravages of soldiers and rebels, serious illness, or losing a lawsuit. A table is set up in an empty room, and on it are placed five teacups and a piece of tile. Chaff and beeswax as well as paper money are burned. The suppliant kowtows and makes a vow, and invokes the protection of the shen. In the vow he promises a pig or a goat, or both, or /Illus. 69 and 70 on pp. 161, 162/ /163/ an ox, depending upon the seriousness of his problem and his financial condition. A sorcerer-priest is also asked to come to the house to make the vow if the purpose is important. The table set at the [691] [731] [755] time of making the vow is not removed until the time the vow is fulfilled. If the case is won, or the patient recovers, or no distress is caused in time of war, the vow must be fulfilled. The things promised may be increased but not decreased. Even if the results shown are not as expected, still the vow must be fulfilled, but in this case the things promised may be reduced.

[773] [776] What shen after all is this White Emperor T'ien Wang? Stories vary. According to Miao Fang-pei Lan, Volume 22, there are three stories. The first was about the three sons of T'ien-chiang of the Han period; the second was about the three sons of the Bamboo King; and the third story was about the three brothers of

/161/

Illus. 69. T'ien Wang Temple at Ya-ch'i, Kan-ch'eng.

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/200 cont./

754 [428] of them must learn this art. But the secret is not necessarily handed down to one's own daughter --other girls may also be taught. If a girl is learning sewing or singing from a ku woman, and the latter thinks that she can be taught the art of ku, she inadvertently says to the girl, "You have got it!" This girl will then get sick. In order to get well, she has to learn the art from the woman. The details of the ritual and incantations used in imparting this knowledge could not be found out. The [778] ku woman maintains a ku altar, hidden in the house or in a mountain cave. It is said that once a certain ku woman main- 173 tained an altar at home. One day after breakfast when all the 754 villagers had gone up the mountain to work, the woman shut her door and heated warm water to bathe the images. Inadvertently, a little boy saw her. The next day when the ku woman went up the mountain to work, the boy imitated her, heating water to wash the images, scalding the ku images to death. One of them bore the soul of the woman. While working on the mountain, the woman suddenly became conscious of what was happening. She went home to change her clothes, then died. The eyes of a ku woman are red. If she 754 does not send out the ku, she gets sick herself, and her face turns yellow. When the ku victimizes a person, the woman is protected from sickness for three years; when it victimizes an ox she is protected for one year; when it victimizes a tree, she [829] is protected for three months. A pig may be victimized, but [262] not a dog, and so the ku woman is afraid of dogs and does not eat dog meat. The symptoms of a victim of ku are yellow [753] complexion, desire for food but inability to eat it, and a swollen stomach. Immediate medical attention can help re- 683 covery. In 1928 there was a case of ku poisoning at Feng- 754 huang, involving a Miao whose two sons died in succession. He suspected that a ku woman in the same village was the cause. The authorities were petitioned to search her house, where there was found hidden an earthen jar containing snakes, tortoises, toads, and so on, as well as cut-out paper images of human forms. The evidence was conclusive, and the ku woman was shot.

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

as in their homes, they could entertain kinsmen who had come in to market. 265

Associations. As far as I could determine, the Cowrie Shell Miao had no associations. 575

Religious Institutions. The Cowrie Shell Miao had no formally organized religious communities. They did, however, have religious specialists, including priests. These were the men who performed certain ritual acts, though at other times they were just like other members of the community. Like all other members of the community they were farmers, heads or younger members of families, taking part in the usual economic activities of family and village. As priests they did not take the lead in rites of intensification such as calendric feasts and bullfights, as these were family concerns, and the head of the family presided. However, they had a definite part to play in childbirth, preservation of the good fortune of the house and village, death and burial, and the initial acts of a bullfight and the cyclical sacrifice. Rarely was a priest called in in case of illness; usually a shamaness was asked to perform her ritual in such circumstances. There were at least six priests and three shamanesses in the village. In one case a Taoist priest from Kou-ch'ang was asked to conduct his ritual in behalf of a sick woman. This consisted of chanting and shaking his pieces of iron and clappers as he moved about in a loose-jointed manner. In another instance a woman from a different village came to perform in behalf of a sick child. 793 791 771

Once in the village and once in Lung-li, I saw something which the head of our family told me was "Our P'u Sa." The Lung-li postmaster, a native of the province, said it was "a country superstition," not believed in by the Lung-li Chinese. *P'u Sa* is the Chinese word for Buddha and is often loosely used, as here, just for "deity." A man came to the village with a little red, wooden house on a bamboo pole which he set up before each house in turn, much as the priest and his assistants went from house to house "to bring good fortune." I did not find out whence he had come. The little house could stand firmly without support. The man stood beside it and chanted in Miao, beating the side of the house as he did so, and a gong suspended below the shrine 778 788

4:Mickey E-5 (1940-?)1947 AE5 Miao AE5

778 788 between "verses." There was an inscription on the roof, and others were about the opening, all in Chinese. Inside were three large heads made of wood, of which one looked rather like a Buddha, one a fierce god with moustaches, and one just stern and calm. This last was in the center and had a red canopy like a tent around it. There were also two fierce-looking smaller figures, one on each side. There was a square block of wood inside the shrine, as well. On top were long pheasant tail feathers; at some of the houses they added more. Beside the feathers there was a bag of rice, into which a small measure of rice was put by someone in each household. At the left of the entrance, looking out, was a red bag containing incense sticks. Some lighted ones were stuck in before the entrance. At some houses they added these, also, and at least one household gave him a dollar. At the right of the entrance was suspended from the roof a ring of iron rope with some iron disks on it, and a dagger which stuck into the floor of the shrine. This ring was rather like that shaken by Taoist priests as they chanted. Below and in front hung a row of cloth strips with inscriptions on them and a polished bull's horn — not a water buffalo horn but much smaller. In front, across the shrine and hanging below it, was a cord with hemp strings tied to it at intervals.

I saw the same sort of a shrine on Lung-li streets at New Year's time. However, there it was more dilapidated and had only two pheasant feathers, the one middle head, the bag of incense sticks, the row of cloth strips, and the cord with hempen strings. The bag for rice lay on the ground behind it. The

*The soul, the spiritual part of man that ascends to heaven.

4:Mickey E-5 (1940-?)1947 AE5 Miao AE5

778 two priests were not the same, but the chant
788 was the same and they had the same bored air. In both cases I believe they were saying prayers for the good fortune of the house and at the same time receiving a little rice as a fee.

346 **Ritual Structures.** The village contained
778 no temple structure. Miss Li said that at one time the people here had a temple which was destroyed by soldiers — perhaps in the fighting between imperial forces and those who resisted them, hundreds of years ago. While I was there they had only three T'u Ti Miao (shrines to the local deity) containing cone-shaped stones, like part of a white stalagmite, not images such as one finds in comparable Chinese shrines. I saw similar shrines at the entrances to other Miao villages, along the highway, and near the buffalo bullfighting meadow at Yang-niu-ts'un. In every house there was a shrine to ancestors and the gods of the household.

776 **Deities.** Like the Chinese, the Cowrie Shell Miao revered ancestral spirits and believed in two spirits for each individual, one of which, the *hun*,[3] was directed in the ritual of the "opening of the way" to "the level land of heaven," and the other, the *kuei*,[4] remained near the earth and could be a source of evil influences were it not kept in good humor by offerings such as those at the time of a death. At the three shrines to the local deity the men only conducted a ritual, on the third day of the third month. In this case they appear to have modified one of the Chinese festivals. In the course of their ritual the shamanesses, I was told, invoked spirits which they called "P'an," "P'ei ch'ao," and "T'ei ch'ao."

[3] The soul, the part of man that becomes a disembodied spirit.

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[916]

a, The *lu-sheng*. *b*, The *lu-sheng*, showing men dancing as they play the instrument. *c*. Old woman in ragged clothing. *d*, Two school boys before the shrine to the local deity at the south of the village. *e*, Woman winding bobbins from the ball in a tub of water, one of the priests is behind her. *f*, "Old Black" Miao, showing embroidery like that on the old woman's body at burial (see p. 56).

4:Mickey E-5 (1940-?) 1947 AE5 Miao AE5

Vol. XXXII, No. 1, Figure 18

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

Certain trees are worshipped on the thirteenth day of the twelfth lunar month. Generally the tree is on a hill or mountain and it is always an old tree that does not shed its leaves in the winter time, such as the *nan mu* 楠木. It may not be a fir or a pine. A cock is offered in the worship of the tree which is a sort of a local deity something like the Chinese local god called a *t'u ti* 土地. It is worshipped with the belief that as a result the crops will prosper, the domestic animals will grow and increase, and hunters will be successful in the killing of wild animals. The tree is believed to heal sickness, but only when a vow is made to offer a chicken and other things if the person is healed.

The Ch'uan Miao, like the Hua Miao, have a cult of worshipping the door. At the bottom of the door is a thick wide board or sill which one must step over in order to enter the house. It is this sill and the door itself, which often has two wings, which are worshipped.

The ceremony must be performed during the tenth moon. A pig is killed inside the house and offered to the door. The hair is removed, then the pig is cut into nine pieces and offered raw wth wine and rice. Then the meat is cooked. Before the people can eat, some soup must be dipped out with a gourd and offered to the door. Then the meat is divided and the guests enjoy a feast. The blood must be boiled and eaten.

The offering is made by the head of the family. He says, "Door, I am making an offering to you. Help us have a good crop and prosper financially and the domestic animals grow and increase. If people come, permit them, but if demons come do not let them enter." There is no kowtowing or bowing. No incense or candles are lighted and no spirit money burnt. During the ceremony the door must be closed. The pig must be killed and the whole ceremony performed inside. The offal and the hair must be buried in a hole in the floor of the kitchen. If one word of Chinese is accidentally used, the whole ceremony must be repeated.

During the marriage ceremonies offerings are generally made to the soil and to the ancestors who first gave grain to the Miao. These are regarded and treated practically as deities. There are two great demons or devils, and possibly three. glaŋ dʒy often drowns people in creeks and rivers. He seems to be related to the Chinese river demons who are the demons of people who are drowned themselves and who try to drown others so as to escape from their demon state. Some say that dʒy means original and that glaŋ dʒy means original demon.

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

There are many lucky and unlucky omens. It is unlucky for a hen to crow like a rooster, for a large old snake to enter one's house, for a cat or pig belonging to another family to enter one's home, for a bird flying above to drop its offal on one's head. It is lucky for a neighbor's dog to enter one's home. If a person sees an old snake have a passage, he will certainly die. If one sees a rainbow's shadow drinking water (it is believed that when a rainbow appears, it is drinking water) he must not go there and drink that water, or he will become ill. If a dog howls in a mournful way, it is unlucky, for somebody is going to die. There are many more such beliefs.

Charms are few, yet they are considered useful. Seven wooden swords are sometimes tied together, marked in parallel lines with charcoal and hung up above the front door or on the ends of wooden beams on the roof of the house to protect it from demons. A nest of hornets or wasps is sometimes hung up above the front door or on a bed. A demon stops to count the cells, which delays him until daylight when the crow of the cock frightens him away—for the crow of a cock frightens away demons. A charm written on paper by a Chinese priest is sometimes used. A neolithic or smooth stone axe may be used as a charm. Sometimes the *tuan kung* takes a piece of paper and strikes it with his fist or with a stone (neolithic) axe, after which it is a charm.

Among the Chinese the *yin yang* 陰陽 and the *fêng shui* 風水 are superhuman potencies, corresponding to the mana and the wakanda conceptions among more primitive groups. This superhuman potency is assumed rather than theorized upon by the Ch'uan Miao. It is possessed by god-like creatures such as Ntsə, ʒei SʌU, the dragon king, the sky demon, the demon that can step to the sky, the warty toad, etc., and by such persons as the *tuan kung*, the mo, the bo ntsoɔ, and by the demon drum, charms, incantations, the ceremonial crossbow, the *lin p'ai* 令牌, the sword, the seal, etc. The legends indicate that such power was possessed by some fans with which it was possible to fan a person up on a cliff, by feathers which could quickly warm a person or a stroke of which might cut off his head, etc.

To the Ch'uan Miao all inanimate things are thought to be sensitive and alive. The sun, the moon, the stars, rivers, mountains, rocks, trees, thunder, the echo, the rainbow, homes, fields, plains, recompense or *yin kuo* 因果 beds, marriage, swords, the harvest crop, the year, the *liu shêng* 六甥, and the sound of the ceremonial drum—all these and many other things are considered to be living things. There is much evidence of this in the legends and it is confirmed by the Ch'uan Miao themselves.

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

774 778 A year is believed to be a living thing with a head like that of a human being. The *lin sheng* is alive and when it is played it is actually speaking. Mountains have heads, feet, hands, eyes, noses, ears, hearts, breasts, veins and arteries. A plain is male and female and has a mouth, a heart, arteries, veins, and sinews. The sun and the moon have parents. Stones are male and female, grow, have offspring and can speak. Special stones have become immortals. The echo is a living being that can speak. He has a definite character and the words he speaks are generally deceptive. Thunder is a living creature. In size and shape it is like a rooster. It is small but very powerful. Its call or cry is the noise of thunder. It has a knife of fire which it throws and this is lighting. It is this knife that causes the damage when lightning strikes a person, an animal or a tree.

The Ch'uan Miao find it natural to say that all things are alive or have lives, but they find it difficult to affirm that all inanimate things have souls, although lives are intelligent, active and have eyes. Is this animatism or animatism plus animism, or is there no one word that accurately describes it?

. . . . . .

177 797 563 The greatest changes in all their history are now taking place among the Ch'uan Miao. In 1921, when I first visited these people, I was unable to find a single school or pupil among them and the attitude of the Chinese towards the Ch'uan Miao and of the Ch'uan Miao towards the Chinese was very unfriendly, as it had been for about four thousand years. Now there are under the United Methodist Mission at Chaotung sixteen junior primary Ch'uan Miao schools and one senior primary school. A Ch'uan Miao graduate of the junior middle school at Chaotung is now in the school of nursing of the United Church of Canada Hospital in Chungking and there are two students in the Goucher Junior Middle School of the West China Union University. The Chinese and the Ch'uan Miao have become very friendly and the Chinese officials and scholars are glad to help the Ch'uan Miao. Four students and one graduate of the West China Union University gave the money that makes it possible for one Ch'uan Miao student to attend the Goucher Junior Middle School. The Government of Szechwan has given the Ch'uan Miao school educational books and an organ and the Generalissimo and Madame Chiang Kai Shek have presented to the Ch'uan Miao a fine bull, five fine cockerels, thirty apple trees and some garden seed.

The Ch'uan Miao are not only a very likeable people but they are very appreciative, are industrious, and they are eager for modern education and higher culture. With the continued help of the United Methodist Mission at Chaotung, the West China Union University, Government agencies and the Chinese people, they can become an enlighteed race that will be an asset to China as the Welsh and the Scotch are an asset to the British Empire.

10: Graham E-5 (1921-?) 1954 AE5 Miao AE5

and transmigration, is known and accepted by the Ch'uan Miao but does not seem to be absorbed and does not greatly affect the lives of the people. The soul is real but shadowy, and the soul of a good man is larger than that of a bad man.

Demons are the souls of human beings or of birds, animals, reptiles, or inanimate things. If a deceased person has no descendants or if his descendants are unfilial and do not meet his needs by making the customary offerings, he becomes a demon and harms people. Demons of human beings are called *glang*, and demons of other living creatures are called *ts'ao*. When a person goes crazy and speaks in a meaningless or silly way, it is thought that he is possessed by a demon who is speaking through him. His speech is then called *glang lo* or demon talk.

The idols in the Chinese temples are regarded as demons and are called *glang miao*. There is one devil called *glang da lo* who is so big that he can step from one mountaintop to another and from the earth to the sky. He can kill a person with one blow of his thumb, and if he strikes a person on the chest with the palm of his hand the person dies, and the marks of his palm can be seen on the dead person's chest. There is another sky demon or devil called *ndo glang* who is worshiped by an elaborate ceremony in which a sow is killed.

The gods of the Ch'uan Miao are invisible unless they choose to reveal themselves to human beings. Chief among these is Ntzī, who lives in the sky and controls heaven and earth. He is regarded as good, just, kindly, and very powerful. He is the supreme but not the only god. Some stories tell of his sending his daughter to help poor and unfortunate men, and she generally marries them. A name that is sometimes used is Ntzī (or Ndgū) Nyong Leo, which means god, foundation, old. It apparently designates the same deity.

Another very interesting deity is called Ye Seo, Yei Seo, or Je Seo. He never dies, is very wise, kindly, merciful, and just, induces people to do good deeds, and helps people, especially the poor, who are in trouble. He is often seen in the clouds and can easily make himself visible or invisible. In the province of Canton the name Jesus is often pronounced Ye Seo, but it is uncertain whether the name and character of this deity have any relation to Jesus Christ.

There is a female deity who lives in the sky called Ts'ī Ma Niang Tsai. She is very merciful and especially shows kindness to unfortunate children.

There is a warty toad called in Chinese *lai ke pao*, which is believed to have marvelous powers and to cause hailstorms. During these storms men shoot off guns to frighten the toad and cause it to cease sending down hail.

There is a dragon king who causes rain and who lives in a palace beneath a pool or lake. There are stories that tell of his daughter's marrying a very poor man in order to help him.

Certain kinds of trees are sometimes worshiped as deities. They are generally trees on hills or mountains that are old and do not shed their leaves in winter—evergreens such as the *nan muh*, but never a fir or pine tree.

A strange custom is the worship of the door. The thick doorsill together with the door itself, which often has two wings, is regarded as a deity and is worshiped in an elaborate ceremony in which a pig is killed and offered.

[12 cont.] After the sacrifice they
796 sometimes carve a pair of wooden images and plant them at the
[532] entrance of their village for protection. (This is the same as the Chinese idea of building a temple for the earth god.) Every year a new pair is added to receive sacrifice. Apart from
[782] this they bludgeon the pigs and bulls to offer to ancestral spirits,
[776] and regard with great awe, all good and evil spirits, such as the
[769] Thunder God, Household God, and Earth God. To them even a
[778] big tree or a strange rock is endowed with divine power. The names of evil spirits are many. If a human being offends a
753 spirit he is liable to become sick, and the only remedy is to ask a kuei-shih or a mi-p'o to the village to perform all kinds of superstitious rites, known colloquially as "spirit affairs." Since
797 the reign of Kwang-hsu [1875-1907] in the Ch'ing Dynasty, foreign Protestant and Catholic missionaries had come to Kweichow to rent houses for dispensing medicine and preaching the gospel. The Miao-I people were attracted by their kind and dignified bearings and many were subsequently converted. These preachers bought property where their congregation was the largest and established schools with teachers instructing the people in the gospel. Today Shih-men-k'an at Wei-ning is the southwest headquarters of the Christian missions. There many Hua Miao become sincere believers [13] and followers. The
[212] missionaries have also introduced a romanized form of Miao language based on the English alphabet, which the Hua Miao learn as the "Miao language."

871 2) Education. The Miao-I in Kweichow have no written language, and therefore there is no education to speak of. In childhood a Miao learns leisurely at home from the adult the simple traditional ways of life. In adolescence he learns outside the home what his natural intellect is capable of, accumulating experiences days and months in an unconscious way without the aid of education. Their knowledge being thus limited, they can have no cultural progress and little improvement in the material things of life. Since the last years of the Ch'ing Dynasty those Miao who lived contiguous to the Chinese had asked the latter to establish schools in their midst. Although the number of Miao reading Chinese was on the increase, the whole system was

[14 cont.]

241 mountain terrain with poor soil, in which they can grow only corn, buckwheat and mixed grains. They also rear cattle, [231] horses, pigs, and principally sheep. At Wei-ning and Ta-ting, where the territory is highly mountainous, the climate is cold, and the population is thin; it is unfit for raising crops but best fit for grazing. In the southeast the Miao-I areas are comparatively better and suitable for rice cultivation. Besides [283] [286] agriculture they are also engaged in simple handicraft industries, such as home-spinning and weaving. The commercial centers 443 of the Miao-I in all areas are the village fairs held during the day for the bartering of goods. The fairs are located like a network in some convenient spots in the cities, on a vacant lot, or on the slope of a hill. They are named after certain cyclic animals such as chicken, dog, cow and so on. At the time of the fair men and women who come from all places number from several hundred to several thousand. At the fair everyday articles of household use are displayed in rows of adjoining straw sheds. A fair is a scene of activity and gaiety. The villages in 778 which the Miao-I live are often endowed with rich resources, but 314 their belief in the earth as the dwelling place of the dragon spirit 316 forbids them to exploit its wealth, such as felling the trees for 784 timber and digging the mines for minerals. Hence their occupations are limited and their culture is backward.

6. Conclusion

000 Having learned from the foregoing the actual conditions of the Miao-I societies in Kweichow, we can realize their precarious situation. Today, enemy hoofs have ravaged half of the country, while the Miao-I areas have risen in importance with the din of guns in our war of resistance. We cannot afford any longer to allow the Miao-I people, who are owners of their lands, to muddle through life in their primitive way of living. It is hoped that the government administration and leaders of the society will begin to pay attention to the Miao-I communities,

[144 cont.]

773 pieces and tossed them around, which became the different racial groups today." This kind of myth is not a special story of the Sheng Miao as the other Miao groups investigated by the writer have similar versions. That it is a common ancestral myth of the Miao is worthy of our notice.

2. The earliest people, according to the three versions, were a brother and sister. The first version does not give their names. The second and the third versions give En as the name of the brother and Mei as that of the sister. Probably in ancient stories only these two names were given. After their marriage they procreated different groups of the human race. En and Mei were the original ancestors of mankind. The ethnic groups in China today, the Chinese, the Miao, the Tung, the Sui-chia, the Chuang, and the Yao all came from a common ancestry. That the Sheng Miao mythology contains this unexpected scientific view of the "common origin of man" is also worth noticing.

3. We understand that totemism is a necessary stage in the development of all races. The myth of a common ancestral birth must be associated somehow with totemism, such as the Chinese myth relating to the birth of Shang [founder of Shang or Yin, the first historical Chinese dynasty] from a black bird. The story in the third version regarding two big insects that laid five eggs, which became Dragon, Tiger, Snake, Thunder, En and Mei, shows that the Sheng Miao had already come into contact with totemism. The second version also states that a certain couple had six children, Dragon, Tiger, Snake, Thunder, En and Mei. The Sheng Miao have no inhibition at all in identifying their ancestry with animals. Truly according to modern biological [146] studies, men and animals were originally related, and the Sheng Miao have shown this conception in their mythology. Again, in the above myth, not only 773 778 was En a supernatural being who could ascend to heaven and descend to earth with ease, but natural objects such as thunder and rocks, and animals such as dragon, snake, tiger, rat, insects, birds, eagle, monkey, cat and goose were all personified. The ancient belief that they are endowed with human will and intelligence, capable of speaking and taking

in a long rectangle. That of the leader, where I stayed for 24 hours, was 12 by five meters and was divided into three rooms approximately equal in size. At one end, food for the men and food for the pigs was cooked successively in an enormous cast basin resting on a hearth formed by a hollowed-out cube of earth left standing on the platform when the foundations were dug. In the middle was a common room where camp beds were spread out and where the surface of a fragile altar decorated with paper sapeks bore cups of alcohol and sticks of incense (1). Finally, a room at the other end without direct communica-

1. Next to it, four chicken feathers glued to a sheet of paper which was spotted with blood reminded the inhabitants of the periodical sacrifice to the genii of the house.

tion with the outside was provided with a large camp bed and contained a well closed-off chamber where wooden chests held the family wealth -- ceremonial garments, jewelry and salt reserves. In the /234/ kitchen, an alcove served as an extra bedroom. The interior plan may vary greatly in detail, as may be judged by a plan taken from a neighboring hamlet (Fig. 23) (1). I also saw a much smaller

1. However, the house described above would be the typical Mèo house, according to Father Savina, (114), p. 190.

house -- five by three meters -- which contained only two rooms.

The furnishings may be distinguished from Man furnishings by the presence of numerous wooden objects -- troughs, buckets and large spoons and bowls which have been very well made by the Mèo themselves. The foot pestle is outside under the overhang of the roof, or inside like the mill for crushing maize, an assembly of two large round stones, one of which turns on top of the other moved by an eccentric lever (2). Water is brought near the house by a system of

2. This instrument seems to be peculiar to the Mèo. However Colonel Bonifacy found it among Lan Tien Man also (43), p. 178).

bamboo canals often several hundred meters long. Next to the dwelling, a rectangular granary holds the reserves of paddy and maize which would not fit under the rafters, and the pigs are fattened in long, raised

[167 cont.]

684 586 The adulterous wife usually is repudiated and her parents must refund the dowry. The betrayed husband has the right to kill his wife and even her accomplice. This right is almost never exercised.

N. B. — We have said above (paragraph relative to the general 548 778 character of the "Méo" that many "Méo" young women were of rather easy virtue and even examples of prostitution are cited without the slightest dishonor to those engaged in it. All Europeans who have passed through Dongvan or have lived there for a while, are familiar with the famous "sacred wood" located within a few hundred meters of the post (it may be seen in the background of photo 467, Plate 41). This wood, of small extent, is situated between two hills. There are very fine trees, several groups of rather picturesque rocks, and it encloses the ruins of an ancient pagoda.

543 When a European goes for a walk in this wood, one may soon see descending from the neighboring hillsides where they are working, several young "Méo" women coming to offer the stroller their smiles and ... all the rest. It is only just to add, however, that the nymphs of the "sacred wood" of Dongvan do not always belong to the "Méo" group and that they also include young "Lolo" women (of the kind photo 465, Plate 30 shows).

764 [769] The respect and worship of the dead are not as rigorously observed among the "Méo" as in the other groups. The funerals, like the other great events of life — births and marriages — are scarcely more than occasions for drinking and feasting.

The corpse, dressed in his best clothes, is fastened standing upright against one of the walls of the hall of honor, where relatives, neighbors, and friends are gathered together. For three days the feasts and the dances alternate without interruption. The deceased is invited to share in the meals and often small pieces of meat are placed in his mouth. In certain tribes, a dog is killed, which then [825] is fastened to the hand of the deceased by means of a paper ribbon. This dog is charged with guiding the steps of his master on the pathways of the other life.

The site of the grave designated by the priest-sorcerer, the corpse is carried on a stretcher to the place of burial. When a coffin is built, the placing of the body in the bier is done at the last moment, at [168] the edge of the trench, as soon as it is dug. The cortege,

[168 cont.]

764 which includes the relatives and friends, set off firecrackers and rifle shots. (The "Méo" women do not participate in the funeral ceremonies.) After the body has been placed in the grave, the trench is completely filled in, and above it is built a little mound, often covered with flat stones on which the stretcher is broken that served to carry the deceased. The cortège then returns to the house of death, where the feasts are resumed until the provisions prepared have been exhausted.

No further attention is paid to the dead. In the region of Pha-Long, one of the children of the deceased brings a little food to the grave for two or three days immediately after the funeral, and that is all. (Photos 198 and 199, Plate 42, represent the funeral of a rich "Méo" who was "ly-truong" of the commune of Pha-Long. Except in the matter of the coffin, made in this case with great care of unrottable planks, in the Chinese manner, the ceremony was just as simple as for a poor "Méo.")

765 Mourning is marked by the wearing of a white turban.

The "Méo," properly speaking, have no religion and evince
771 the same spirit of independence toward the gods as toward man. In the same way, as we have already pointed out, they do not even practice ancestral worship except in the vaguest manner. The ancestral altar consists generally of one or several bands of red paper,
769 glued to a partition in the hall of honor. Below these there is a
778 small table holding a bowl full of sand, into which is stuck, from time to time, a stick of lighted incense.

The worship amounts to a few invocations and the offering of food, when a feast is held in the house.

The "Méo" recognize the spirit of the heavens ("Tô"), of the
776 earth ("Ang"), of the mountains ("sien-chen"), of the thunder ("lu-chen"), of the waters (the dragon "Lông-wâng"), and the spirits of the hearth ("tsao-chen").

The "Méo" are acquainted with the legend of the flood which
773 we have already told: a single couple, brother and sister, surviving the cataclysm, whose incestuous union produced a calabash. The seeds of this calabash gave birth to man kind.

That which especially characterizes the "Méo" is that, al-
776 though they believe in the existence of evil spirits, capable of

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/129 cont./

M 531 [291] but apart from the basic tones many of these clothes have various shades embroidered by hand or drawn with wax. Thus there are festive turbans with blue and white checks, women's skirts with white flowers on a blue background among the 'flowery Meau,' and the large sailors' collars with white stripes on a blue background, ornamented or embroidered in many colors."

Most of the ornamentation is limited to fabrics used for clothing. In addition, the altars for the god of heaven, the ancestors, and spirits are decorated with bamboo paper into M [778] [782] [413] which simple ornaments are cut with special punches (see the chapter, "Religion and Magic"). Bowls, implements, and huts, however, are never decorated. /Fig. 14 appears here./

Thus I can unequivocally refute the assertion of M [532] [114] Dhuraratsadorn who reports that the Meau know neither painting nor drawing. I found equally erroneous his assertion that individual Meau are masters of the art of carving and especially wood sculpture.

A 532 [531] The situation is similar among the Akha. They, to be sure, know no painting and, aside from simple designs on clothing (see Colored Pl. I)[1] and silver ornaments, only a little drawing. Nevertheless they do engage in plastic art in the form of wood carving, though not universally. The wooden sculptures at the arched gates of the village entrance (Ill. 45 and 48)[2] are quite crudely done and show neither details nor trueness to A [831] nature. They are carved of soft wood and principally represent human figures in the act of copulation or individual figures whose sexual characteristics are greatly emphasized (concerning their significance, see the chapter, "Religion and Magic").

A 531 [276] The ornamentation of the Akha that is put on gate arches and clothing is also primitive and predominantly shows the triangular pattern. The tobacco pipes, especially those of the girls, are often ornamented with simple incised decorations (Fig. 14) (also see the chapter, "Food and Stimulants," the section "Stimulants," as well as the drawings there, Fig. 302 and Fig. 303).

1 [See cat 116, p 120 - ANALYST]

2 [" " " , p 297 AND p 333 - ANALYST]

/144 cont./

534 guitar with a body made of turtle shell which is covered with
[237 snail's skin /Schneckenhaut/, but I found such instruments
114 only among the neighboring Thai peoples, and not among the
171] Meau.

All wind instruments are blown with the mouth, not with the nose, and, with the exception of the simple rod flute /Stabflöte/ (Figs. 24 and 25), are vibration instruments. The tone is produced by making a metal or wooden diaphragm vibrate. The mouth organ (Fig. 26) the characteristic instru-
171 ment, in a somewhat modified form, for almost all the peoples
533 of Thailand, has been developed in its most ingenious and largest
534 form (Ill. 75)* among the Meau. It is regarded as a sacral in-
[778] strument (see the chapter, "Religion and Magic," the section on "Cult and Taboo") whose tone is pleasing to the spirits. Usually many mouth organs are played simultaneously, and such mouth-organ concerts are altogether pleasing even to European ears and resound over many kilometers in the solitude
[562] of the mountains. Whereas among the Lahu, men as well as women play the mouth organ, this art is reserved exclusively for the men among the Meau, and among them the mouth organ, which is often made out of gourd shells among the other mountain tribes of Farther India, is carved carefully and solidly out of wood, usually mahogany, and is often mounted with silver.
534 The wooden body consists of two symmetrical halves, which are precisely fitted together and wound with bamboo strips, and the joints are smeared with buffalo fat. The holes for the pipes are burned into this wooden body, perpendicular to the joints, with a red-hot piece of metal, and, as the first pipe, the thickest one is inserted, the one /145/ identified as No. 6 in the drawing (Fig. 26). Pipe 5 is inserted next to pipe 6; its tone is a fourth lower. Pipe 3 follows, opposite No. 6, and is a fifth lower; then pipe 4, which is a fourth higher than pipe 3, then pipe 2, which is one octave lower than 6, and, finally, pipe 1, which is a seventh lower than 6.

* [See cat. 116, p 574 - ANALYST]

/166 cont./

776 825 [372] [626] [171] The spirit of fire is called tă hŏ lŭ pín. It is his function to take care of the fire. He would feel offended if one were to step over a fire, and he would take revenge in such a case by sending a tiger that would devour the perpetrator. Telford (1)

Page 133.

reports that the Meau and the Yau in western China, in the region of Tschieng /167/ Hung in Yunnan, believe in a bush spirit, Pe Tum Moi. Anyone who goes into the bush, especially to fetch water or firewood, has to be wary of him, because in the daytime this spirit changes into a frog, which, if it is put in a cage, disappears during the night. It is said that Pe Tum Moi commonly appears to human beings in the shape of a tiger that devours men and horses.

776 [844] I discovered a pair of spirits that appear only at the birth of a child. Corresponding to the fact that this pair only has a joint effect, it also has only a joint name: me yén.

[778] [756] The spirit sŭ kăn is able to increase money and property. Many Meau and all shamans erect a small altar for him in their houses. In addition to the helpful spirits already mentioned, there are a great many of them for the most varied spheres. What superhuman capacities these spirits have over and above the familiar activity, however, is unknown to the people. Individual spirits for individual persons are in any case in the minority, and there are no tutelary spirits that have to attend to a single person, so to speak.

[753] Lajonquière (1) writes of "evil spirits that may enter the

II, p. 313.

human body in order to cause sickness. They live in the interior of the earth. They are the souls of the beheaded or of the unburied dead." In Thailand I was unable to find confirmation of [177] [829] this conception, which can probably be traced back to Chinese influence. I discovered in general that the Meau in Thailand

/177 cont./

428 756 The young shaman chosen by his father does not have to go through any kind of preparatory period or apprenticeship. This is actually unnecessary since his abilities depend on the will of the spirits, and the duties of a shaman have been familiar to him since childhood through his observation of his father's activities.

756 787 [775] It is the task of the shaman to learn the wishes of the ancestors and spirits and to make them known to human beings. The shaman, however, can call on not only the ancestors, but also the souls of dead strangers. Through them he receives information with which he may, for instance, clear up a crime. On the other hand, he cannot induce them to change their dwellings /178/ or influence them in any other way. It is also impossible for the shaman to bewitch human beings or to do other evil deeds by means of his supernatural powers, just as he cannot influence the weather. On the other hand, in addition to other duties which will be discussed below, the shaman has the task of driving away evil spirits that make the houses and fields of human beings unsafe or those by whom human beings are possessed.

Fig. 40 Fabric cross of the Meau. 1/15 nat. size. Worn sewed on the back of the jacket of the shamans.

756 [754] [789]

756 755 789 [822] Exorcism is practiced with very simple means. Since the spirits always have a special liking or dislike for certain colors, the shaman ascertains, after an appropriate ceremony, which color in particular the spirit that possesses a human being rejects. Accordingly he has a cross of black, white, or red cloth sewed on the back of the clothes of the one possessed, since these are the colors that come under consideration. In the long run the spirit is unable to bear the odious color and seeks another abode, whereupon the one possessed is cured.

There is still another method of spirit-exorcism. The one possessed must sit down on the ground, and the shaman conjures [787] his teacher-spirit, the ancestors, and the three pairs of assistant spirits. Then he commands the evil spirit to leave the body of [778] the sick person, over whose head he clashes together the magic

/178 cont./

wooden swords (Figs. 53 and 54).[1] Usually the desired effect takes place immediately, the Meau believe. If the wooden swords should not prove to be effective enough, one makes use of swords of iron or bronze (Fig. 55).[1] Thereupon the evil spirits are said to leave the human being immediately.

The conjuration of the teacher-spirit and the assistant spirits takes place as follows: the shaman invokes his teacher-spirit and beseeches him to appear with his three pairs of assistant spirits, whereupon he is convinced that they all enter into him. Next he places four incense candles, one each for the teacher-spirit and the three pairs of assistants, on the altar of the house and lights them. Four small bowls of tea as a sacrifice are put beside the candles. Then the shaman sits down in front of the altar, either on the ground or on a bench placed there. Now he strikes the magic rattle, which he holds in his left hand, rhythmically against his knees and moves his upper body forward and /179/ backward, while those men at whose request the conjuration is being performed slowly and steadily beat on small bronze gongs. After these preparations have been made, the shaman begins his conjuration and asks the spirit to appear and to enter his body. As soon as this has taken place, he falls into a trance, loses consciousness, and starts to tremble all over his body. Sometimes he jumps upon the bench in magical agitation and begins to act like a madman. Immediately his assistants and persons chosen for this purpose from among the onlookers start holding him, for his behavior indicates that he is fighting evil spirits that are trying to take possession of him.

It may happen that in this struggle he throws himself to the ground and thrashes about in such a way that he cannot be restrained anymore; and he then rolls through the door into the stables. Soiled from head to foot with the dung of the domestic animals, he convulsively utters disconnected words, for the spirits are speaking through him. Every word is given the fullest

[1] [See cat 116, p 287 - ANALYST]

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/201 cont./

A 787 825 "Before a Kaw builds his house, he throws an egg into the air and observes where it falls. He builds his house on this spot. When it is finished, the Kaw scrutinizes the liver of a pig."

A 313 824 789 The same author (4) also made the following observation:

4. Page 114.

"When the Kaw have felled a tree, they put a stone on the stump; evidently, they thereby want to relieve themselves of responsibility; the tree spirit should now molest the stone and not the people."

d) Cult and Taboo

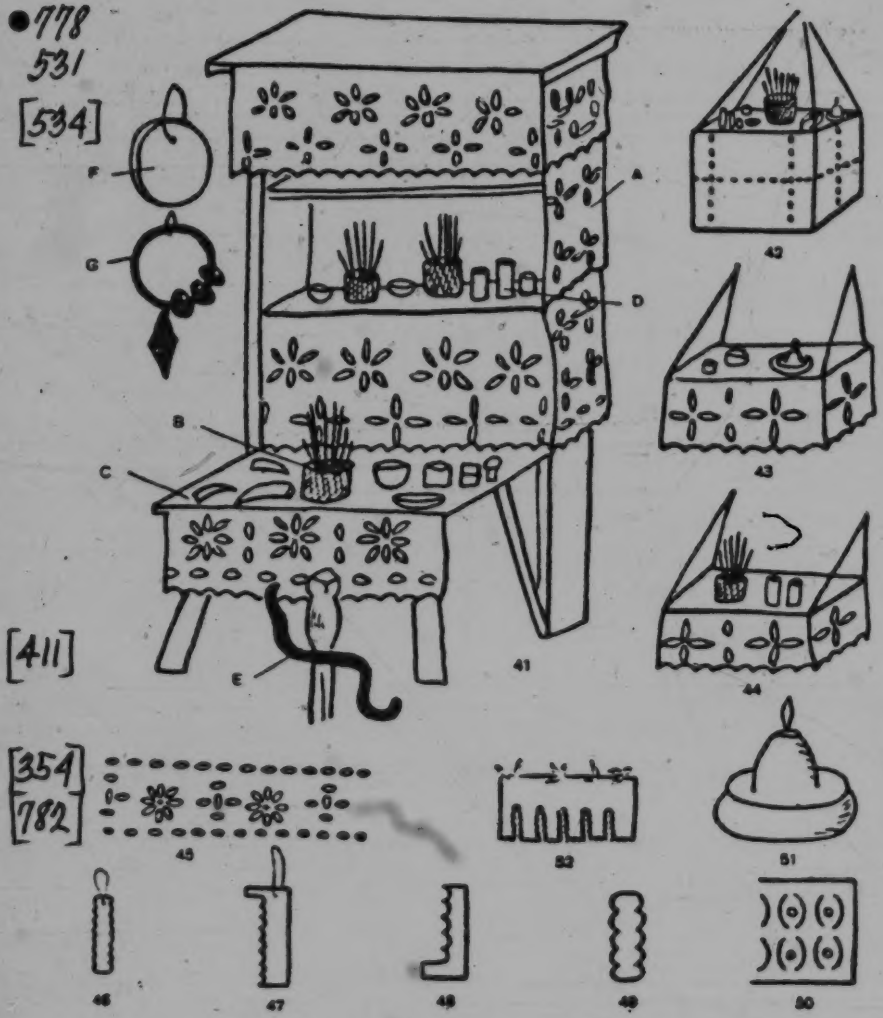
M 782 776 Among the Meau, the bisexual high Father-Mother spirit, the various teacher-spirits and their assistant spirits, the good spirits in general, as well as the ancestors, have cultic connections. On the other hand, no regular cult is devoted to the evil spirits. M [755] Sacrifices are offered to them only occasionally, chiefly in case of sickness or if one cannot avoid approaching their abodes, for instance, in the jungle.

Sacrifices are offered in order to make the ancestors and the good spirits favorably disposed. For protection against the harmful deeds of the evil spirits, one turns to the good spirit /202/ /Figs. 41-52 appear here/ /203/ whose sphere of interest he fears is being invaded by the evil spirits. If some damage was done to the fields, for instance, one would not turn to the teacher-spirits or the assistant spirits of the smithy.

M 776 789 [778] M [782] [756] One tries to protect himself beforehand against the influence of evil spirits through the use of amulets. Among these there are the spirit-swords, carved out of wood, which, provided with simple line drawings made with charcoal, are hung over the entrance of every house in order to prevent the entry of evil spirits (Figs. 53 and 54). ½ If in spite of all these precautionary measures evil spirits have entered, sacrifices are offered to them, but in addition one tries to exorcise them through the mediation of the shaman with the assistance of the good spirits.

½ [See cat 116, p 287- ANALYST]

39: Bernatzik--275 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5



Figs. 41-52. Altars of the Meau.

Fig. 41. Large altar for the worship of the ancestors and the teacher-spirit of the shaman. 1/24 nat. size: A = punched-out paper curtain as decoration for the wooden frame; B = small basket with incense candles; C = oracle horns; D = small tea

[787]

(continued)

Miao AE5

//Caption for Figs. 41-52 cont./

778 bowls and vessels for maize kernels, oil, or water; E = old
[411] battle sword of the Meau, stuck into the ground in order to forbid
[534] access to the evil spirits; F = gong; G = magic rattle of iron.
Fig. 42. Altar in the house of the chief, with incense candles, lamp, oracle horns, and the like, 1/17 nat. size. Fig. 43. Altar for the assistant spirits of the shaman. The alter consists of a board with cultic apparatus and provided with a paper curtain. 1/17 nat. size. Fig. 44. Altar for the teacher-spirit of the medicine men, 1/17 nat. size. Fig. 45. Punch pattern for the
[531] altar paper. Figs. 46-50. Spirit-money of various denominations,
[354] about 1/10 nat. size. Fig. 51. Altar lamp, 1/6 nat. size.
[782] Fig. 52. Blood-soaked chicken feathers on the paper curtain of an altar as a sacrifice for the souls of the ancestors.

/203 cont./

782 [516] One turns to the appropriate deity by means of prayer, which, however, might better be called invocation. One squats or kneels on one leg and puts the hands at chest height with the palms together. When invoking the high Father-Mother spirit, one looks toward heaven and lifts his folded hands in this direction; when invoking other spirits, the ancestors, for instance, one looks at the altar dedicated to the one invoked. In this position [788] [756] [787] and with simple words one informs the deity concerned of his wish; prayer formulas are unknown. The shaman, too converses with the spirits as with human beings; there is neither a special spirit-language nor special magic formulas.

788 The Meau are also familiar with benedictions, and the person of higher rank pronounces his blessing upon the person lower in rank. Thus, the chief blesses his subjects, the shaman his fellow-tribesmen, the father his children. The person pronouncing the benediction [516] folds his hands in the manner described, stretches them first over the head of the person to be blessed and then up to heaven, and at the same time invokes the Father-Mother spirit, whom he beseeches to bring good fortune to the protégé, to grant him a safe journey, or, in short, to bless the undertaking.

769 776 782 [778] As was already pointed out, the Meau erect places of worship which are regarded as the principal abodes of the spirits and are dedicated to them. In general, sacrifices may be offered to the spirits and to the ancestors only at these places of worship erected for them. The ancestors, for instance, grant protection against the revenge of evil spirits. For this, however, one must explain to them what the /204/ situation is. If one meets an evil spirit in the bush, he runs home as fast as his legs will carry him, in order to offer a sacrifice to the ancestors, who otherwise would not know what has happened and therefore would be unable to help. Then one would be helplessly exposed to the revenge of the evil spirit.

778 776 [782] Aside from the ancestors, every Meau builds places of worship and, to be sure, altars (Fig. 41 to Fig. 44), for those spirits with whom he stands in a special relationship and to whom he sacrifices regularly because he needs their protection and their help in particular.

/204 cont./

778 The smith, for instance, erects an altar for the teacher-spirit of the 776 smiths, the shaman for the teacher-spirit of the shamans, etc., and thus there are many places of worship, each dedicated to a different deity. Not all of the good or neutral spirits by any means, however, have such altars or sacrificial places.

776 There is a single spirit to whom sacrifices may be offered 782 anywhere, irrespective of special places of worship. This is the bisexual, high Father-Mother spirit, for he alone has the power and the ability to be omnipresent. Nevertheless, for him, too, [796] the principal sacrifice at the New Year's festival is offered at a sacrificial place dedicated to him.

778 These little altars seem to be very simple among the Meau [114] in Tonkin. Lajonquière (1) gives the following description, which

1. II. p. 313.

we also find almost verbatim in Abadie (2):

2. Page 168.

"... The family altar usually consists only of sheets of red paper with gold dots, which are pasted against one of the walls. Or even simpler, of a small table, on which stands a small cup made of bamboo, which is filled with sand. At certain times, [782] one or two incense candles are lighted and placed upon it, which is the extent of ordinary worship."

778 Among the Meau in Thailand, I also occasionally found small 782 altars erected to the good spirits in the rice fields and gardens, 243 which were supposed to protect the crops. Sacrifices are often offered to these spirits, however, at a particular place in the dwelling after returning from the field or before leaving for work in the fields.

782 The New Year's festival has extraordinary cultic significance. 796 On this occasion, sacrifices are offered to all of the good and evil [769] spirits as well as to the ancestors, in addition to all the other prescribed and voluntary sacrifices. The festival of the New Year lasts four /205/ days and begins on the day of the new moon in December. Many days earlier careful preparations have been

/207 cont./

782 231 sacrificial animal among the Meau in China. Whether the slaughtering of buffalo in connection with weddings and mourning mentioned in the old Chinese literature, according to Eberhard (4), was done as a sacrifice or only for provisions for

4. II, p. 252.

the guests is not revealed from the description.

782 Burnt offerings play an important role. Among them are the burning of incense candles and the burning of the fat-lamp (Fig. 51) on the altar during the sacrificial act and conjurations, at which, however, there is at the same time the practical and previously mentioned thought that the spirits, like human beings, need light in order to see. Wax candles are sometimes lighted instead of the fat-lamp. Also of significance among the Meau [778] is the burning of spirit-money and sacral paper upon which, as already described, blood of the sacrificial animals is dripped. Before slaughtering an animal, the animal is purchased from the spirits by burning under its snout spirit-money of the value [439] of the animal (Ill. 103).[1] Gold paper, which the Meau do not make themselves, but buy from the Lao, is also sacrificed to the high Father-Mother spirit. Since it is difficult to burn, it is folded into small cones before being set afire. Such a tiny [435] shako of gold paper has the spirit-value of 25 silver pieces.

/208/ Any other kind of sacrifice to the ancestors and good spirits is unknown. When sacrifices are made to evil spirits, however, an uneven number of offerings are scattered in all four directions and the evil spirits are requested not to torment people; they are giving them what they have, but they are poor.

243 782 As soon as the first rice has been cut, a small sacrificial hut is erected on the rice field, and a sacrifice, which consists of a thousand ticals in spirit-money, salt, alcohol, and some rice, is offered to the good spirit that dwells in the rice field. All this is placed in the small hut for the spirit.

[1] [see cat 116, P704- ANALYST]

796 /209 cont./
574 protectors of the harvest. After the harvest there are more sacri-
782 fices for the mountain spirits and the ancestors. On the third
114 day of the fifth month there is a special festival at the time of
261 the harvest of medicinal plants. Besides these festivals which
[776] have fixed dates, the Meau scrupulously celebrate birthdays and
[241] other auspicious events. All /210/ of these festivals consist of
[527] eating and drinking, interspersed with singing and dancing."

Lajonquière (1) describes the following sacrifice offered by

782 796

1. II, p. 314.

the Meau in Tonkin: "At the beginning of the year they sacrifice to heaven and earth, to the hearth spirit, and to the ancestors, offering to them a piece of meat, a bowl of rice, and gold paper. On the third day of the fifth month they sacrifice a chicken and
[769] collect the medicinal agents and the dye plants. On the sixth day of the seventh month they sacrifice to the ancestors. At sowing time they dedicate a cult to the spirits of the mountains by offering meat, a chicken, incense sticks, and gold paper to them.
[241] At the time of the harvest they again make sacrifices to the
[769] spirits and ancestors, so that the next harvest will likewise be good."
[114] In any case, whether one assumes materialistic or religious reasons for the many sacrificial feasts, the assertion that Dhuraratsadorn (2) makes, that the Meau conduct no prayers or

2. Page 173.

sacrifices for the local spirits and no rites of any kind in connection with the rice-fields, housebuilding, or fishing, is undoubtedly incorrect.

778 As cult and ceremonial implements, there are the spirit-
782 swords made of wood (Figs. 53 and 54) or bronze (Fig. 55) and
[177] sacrificial bowls of earthenware or porcelain, which, however, are of Chinese origin, whereas the fat-lamps (Fig. 51) and incense candles (Fig. 41b), as well as the oracle horns, are made locally. Among the cult implements there are also the
[413] punches (see the chapter, "Handicrafts," Figs. 359 and 360) with

/210 cont./

778 which the spirit-money is made. Paper is also produced solely
782 for cultic purposes. It assumes its value as a sacrificial offering,
[413] however, only after it has been punched with the special punches in appropriate fashion. For this purpose the paper is folded, and the punch is driven through all the sheets at the same time.

[824] To make the incense candles one uses the bark of two special trees, which is dried and pounded, and then the bark powder thus obtained is pressed into stick form. These incense candles glimmer with considerable smoke and thereby disseminate a pleasant odor like incense.

778 One likewise usually makes the spirit-swords himself.
411 In the Meau village of Kun Fa on the border of Thailand and
787 Indochina, however, I found /211/ a spirit-sword made of bronze (Fig. 55) in the possession of a shaman. The owner told me that in a dream the great Father-Mother spirit had told him to lay out a rice field at a certain place in the jungle. When he set to work to carry out the order, he found the sword under the earth. The shaman was convinced that the sword had been sent directly to him from the Father-Mother spirit so that he could fight the evil spirits more effectively and that the great bisexual Father-Mother spirit had killed evil dragons with this bronze sword before he threw it to him down on earth. /Figs. 53-55 appear here./

778 Another ceremonial implement is the magic rattle (chap-
534 ter on "Art," Fig. 31) of the shamans, which the Meau smiths
[177] manufacture themselves. One also sporadically finds rattles of Chinese origin.

Aside from these cult and ceremonial implements, still to be named briefly are the sacral musical instruments, which also have been mentioned in a previous section of this work (chapter on "Art," section on "Music and Musical Instruments"). They are the bronze gong (chapter on "Art," Fig. 30), which can be of various sizes, skin drums in the shape of hourglasses, [177] which are covered at one end and are always of foreign and mostly Laotian origin, and the mouth organs (chapter on "Art," Fig. 26). The latter, to be sure, are not used solely in connection with cult activities, but must be included here since, as was pointed out, their sound is regarded as pleasing to the spirits.

/212/

535 The Meau do not have any processions, purification proce-
[788] dures, or penances, but cultic dancing is known, as has already
[783] been described in detail. As will be recalled, the dance is
[562] purely sacral among the Meau, is performed only by men, and is always accompanied by the playing of mouth organs. The Meau women therefore do not dance at all, since they do not perform any cultic dances. In accordance with this attitude toward
[177] dancing, the Meau do not know any borrowing or loaning of dances.

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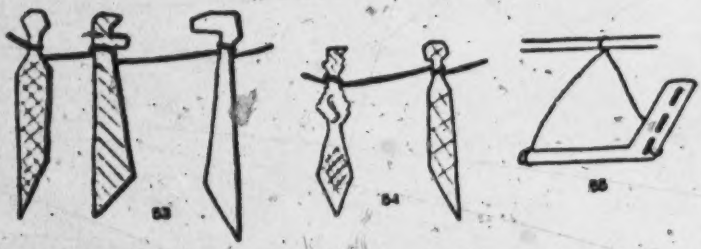

Figs. 53-55. Spirit-swords of the Meau.

[531] Figs. 53-55. Spirit-swords carved out of wood, with simple linear designs made with charcoal, 1/18 nat. size. Fig. 55. Spirit-sword made of bronze, 1/20 nat. size.

794 Unknown, too, are any religious societies or clubs, such as,
571 say, a joining together of the young people at the time of
[881] initiation, since nothing like this is known, and, as has been said,
[782] no sacrifices are offered at the onset of puberty.

The concept of the totem is likewise unknown to the Meau;
532 no idols are erected and there are no plastic representations of
778 gods or ancestors. Although the everyday life of the Meau
[779] reveals an intimate association with their ancestors and spirits, they limit themselves to erecting places of worship for them, but not images.

/267 cont./

342 observation of the domestic life, it appears that the living
[353] habits cannot be called primitive by any means; the houses are appropriately and serviceably furnished and do not lack a certain coziness.

/268/ The houses are rectangular and always built on the
[592] ground. Each house is inhabited by the entire family and is the
[556] larger the more numerous the family members are. Just as a
[858] man's wealth depends largely on the number of his children, that is, his work force, so also do the size and equipment of his house. If many children have died and no relatives can be
352 taken in as house members, the houseowner naturally does not
353 have the time to do more work than is absolutely necessary
556 for his subsistence. In this case, his house looks dilapidated; it is not kept clean,
[778] there are no chairs or tables, the house altar consists of only a simple board, the
[335] sleeping areas are only partially enclosed by a plank wall or not at all, the household equipment is sparse, and the laboriously hewn planks for the house walls are often replaced merely by plaited work, fan palms, or split bamboo (Ill. 105).[1] Never-
342 theless, a pervasive uniform style of construction is discernible. Every house has, as a rule, two entrances. One leads directly into the kitchen, the other into the living room.

Figs. 59-62. Ways of fastening posts and beams in the houses of the Meau.

[354] The cooking area with the hearth and the
[353] tables and stands for the cooking utensils, the altar for the
[574] spirit of the house, the rice pounder, an open fireplace, and a resting place for guests are found along the wall opposite the
[353] main entrance. Every house has several storage lofts in the
[251] interior. If the storage lofts and granary are inadequate for the field produce to be stored, there is often found on one house wall a small addition which serves as a granary. If needed,

[1] [see cat 116, p705 - ANALYST]

39: Bernatzik--371 E-5 (1936-1937) 1947 AO1 Thailand
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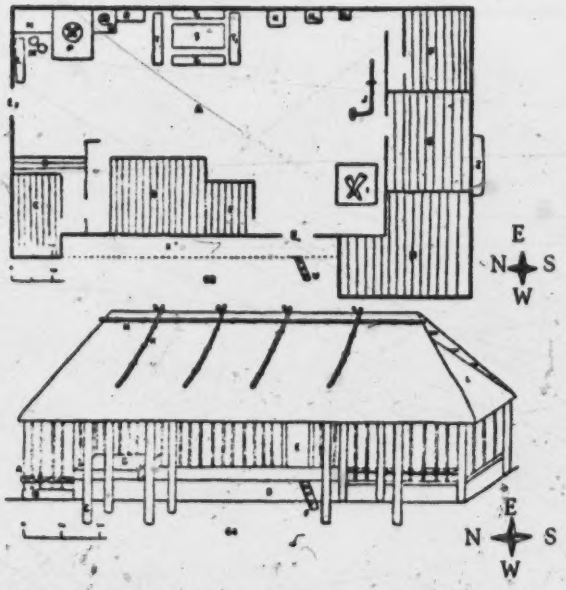

Fig. 63 (above). Chief's house in the Meau village Nam Fa, ground plan.

Key to symbols:

▨ = heavy board walls
▬ = light board walls
..... = ground elevated about 50 centimeters

A = cooking and living room
B = bedroom of the chief and his two wives
C = bedroom of the eldest son and his wife
D = bedroom of the half-grown daughter, who sleeps alone on account of a skin disease
E = bedroom of the unmarried son
F = bedroom of the younger son and his wife
G = common bedroom for all the other children
H = sleeping and resting place for guests and strangers
I = large fireplace
J = built-in large rice-mortar for foot operation
K = altar for the house spirit
K 1 = altar for the wise, soothsaying spirit
K2 = altar for the protective spirit of the smiths
L = trough for collecting food remains for the pigs

(cont.)

39: Bernatzik--375 E-5 (1936-1937) 1947 AO1 Thailand
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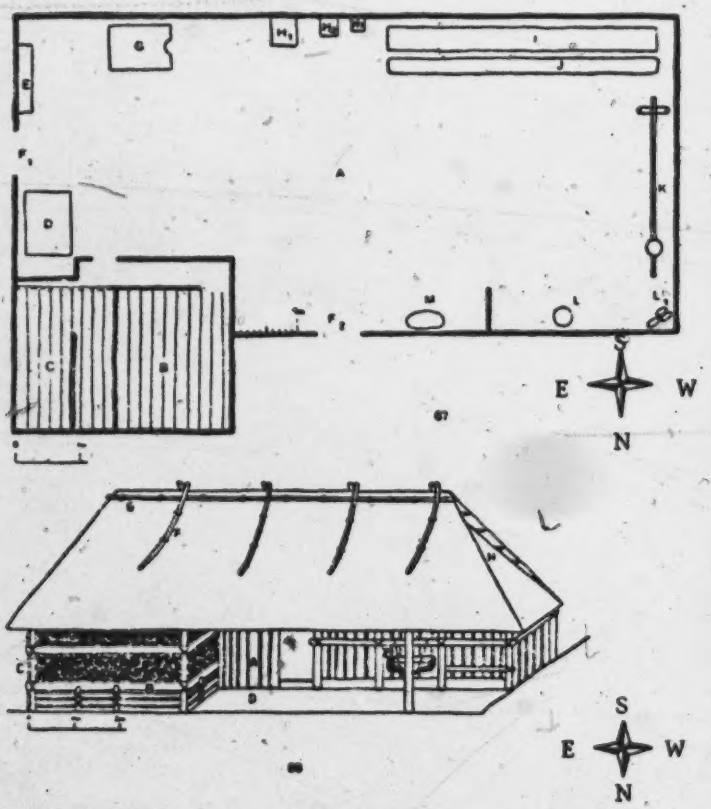

Fig. 67 (above). Dwelling house 7 in the Meau village Nam Fa, ground plan.

Key to symbols:

IIIII = board walls
A = cooking and living room
B = bedroom of the parents
C = divided bedroom of the children
D = table
E = wooden trough for pig fodder
F 1 and F 2 = entrance doors
G = cooking hearth
H 1, and H2, H3 = altars
I = long table

(cont.)

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/275 cont./

342 184 in turn rests on the ridge posts (Fig. 76, B). The layers of palm leaves prepared like shingles are tied very compactly to the roof truss, so that the roof is extremely durable and impermeable. Whereas I could find only this one kind of roof among the Meau in Thailand, Credner (2) reports on houses that are covered with

2. II, p. 169.

rice straw and shingles. Lajonquière (3), too, speaks of straw

3. II, p. 305.

and shingle roofs and such made of beaten bamboo. The latter, however, seems scarcely comprehensible to me, since this material is not at all pliable and therefore cannot be waterproof. This must have been merely a makeshift. The description by Abadie (4) is even stranger: "The roof truss is made of rough

4. Page 156.

wooden sticks and bears a double roof, which in general is covered with straw, rarely with tiles. The edge of the roof projects far beyond the wall in order to protect it better against rain."

[439] By double roof probably the storage loft is meant, and the tiles can only be purchased material, possibly from the Chinese.

342 The construction of the two entrance doors is shown in Figs. 72-74. It should be noted in this connection that the door, Fig. 73, of house No. 7 is made of wooden boards, swings in a depression in the threshold, and is placed at the main entrance, whereas Fig. 74 is on the /276/ /Figs. 72-74 appear here/ north side of the chief's house and is plaited out of split bamboo sticks.

[778] [789] [411] [283] [531] Above the main entrance door there always hangs one or several swords carved out of wood, which are supposed to prevent evil spirits from entering the house. They are tied fast with fiber cord and usually decorated with a simple black line-pattern (see the chapter, "Religion," Figs. 53 and 54).

/276 cont./

342 the other two corner posts, as well as all the other supporting posts in between, are set in, the crossbeams of the roof are tied on, and the vertical planks are fastened.

/277/ Then the roof truss (Figs. 75 and 76) is laid on and fastened. In the meantime the women have prepared the palm leaves, and the men start the roof covering. /Figs. 75 and 76 appear here./

[462] This proceeds in the following fashion: women and children tie the palm leaves in rows on poles (Fig. 77), and these are then placed on one another in layers, like roof tiles, by the men (Fig. 78). They /Figs. 77-78 appear here/ /278/ start this at the lowest point of the roof and continue until the ridge is reached. When this has been done on both sides of the roof, the long bamboo poles are put to the right and left of it, parallel to the long axis of the roof, and tied fast to the roof truss. Now, at intervals of about one meter, the roof riders, which crowning everything, hold down the leaf shingles, are tied to the roof truss.

When the house is completed in this fashion, the fireplace, the hearth, and the partitions are built. Then a temporary altar 342 782 is erected by putting a board over three supporting posts. Here [778] the owner of the house sacrifices a couple of chickens and invites the ancestors and his spirit-teachers (see the chapter, "Religion," the section, "Deities and Spirits") to move into their new dwelling. In front of the entrance door he likewise sacrifices a couple of chickens for the high Father-Mother spirit and asks him to protect the house and to take up residence in it very often.

342 Savina (1) describes the house construction in Indochina:

1. II, p. 184.

"The mountain site where the new colony intends to settle has been prepared two or three months previously. The site for the new house has been cleared of weeds, the timber has been cut, the maize fields are cleared and have even been seeded. Thus [461] one is quickly installed. In a few days the house is up, which, incidentally, does not cost much in labor. The Meau make everything themselves. They are masons, carpenters, smiths,

39: Bernatzik--410 E-5 (1936-1937) 1947 AO1 Thailand
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The large open fireplace, which is usually near the guest room or in the room itself, consists of an elevated, /Fig. 118 appears here/ square, mud base, on which a circle of stones is built, with the firewood in layers in the middle of it. This fireplace is the place of the father of

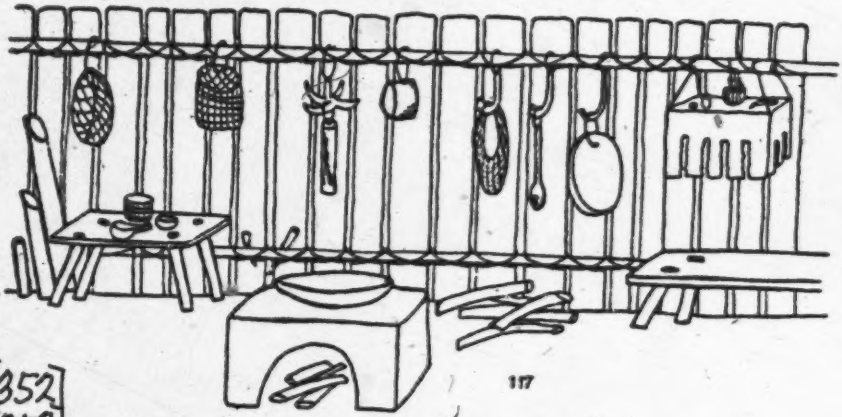

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Fig. 117. Wall in the cooking and living room of the Meau. 1/50 nat. size.

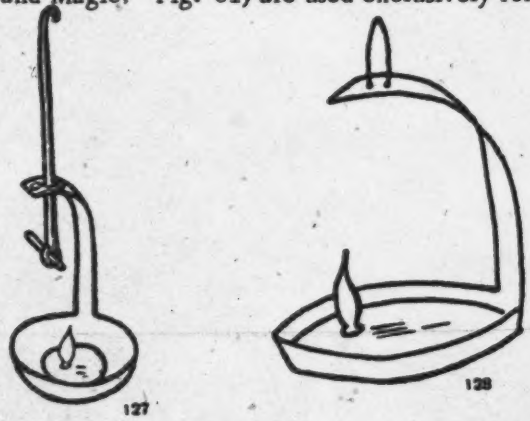
From left to right, hanging above: basket, basketwork bag, rolling pin, chopping block, carrying net, wooden ladle, gong, altar. From left to right, below: bamboo water-containers, little parking-table, knife sticking in the wall, cooking hearth with iron pot, firewood, bench to sit on.

Fig. 118. Hearth of the Meau. About 1/50 nat. size.

/303 cont./

353 The arrangements of every house include the altar and
•778 the sacrificial and cult equipment which were described in the chapter, "Religion and Magic" (Figs. 41-54).

354 For heating the house the previously mentioned hearth fire and the open fireplaces serve. After the onset of darkness, both are the chief sources of light. There are also, however, special iron lamps (Figs. 127 and 128), in which oil is used
[824] as fuel. Torches made of resinous pine shavings are also in use and stand ready /Figs. 127-128 appear here/ to be used, especially at night out in the open. On the other hand, incense candles and fat-lamps (see the chapter, "Religion and Magic," Fig. 51) are used exclusively for cult purposes.



Figs. 127-128. Iron lamps of the Meau.

Fig. 127. Hanging lamp, about 1/4 nat. size.
Fig. 128. Standing lamp, about 1/4 nat. size.

353 There are many kinds of devices for putting up or
352 hanging household equipment. Over the open fireplace in every house of the Meau hang large shelves (Fig. 129) which are fastened to the beams of the storage
[251] loft. They are used chiefly for smoking meat and other foostuffs, but /304/ also for storing seeds, such as ears of maize and the like (Ill. 100). Next to the

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/387 cont./

411 177 In addition there are double-edged swords for close combat. They are like the spirit-swords in shape, are probably of Chinese origin, and are made longer or shorter in size according to the physical strength of the bearer. The spirit-swords [778] present today show a close relationship with Chinese elements, whereas we found only one old war-sword anymore (Fig. 305). [175] The old Chinese literature mentions curved swords (1); in this

1. Eberhard, II, p. 254.

connection my finding a ceremonial sword of bronze is of interest (see the chapter, "Religion and Magic," Fig. 55).

Today, the most important weapons of the Meau by far are the /388/ flintlock gun (Ill. 78, Fig. 306) and the crossbow (Figs. 316 and 317), which have pushed all other weapons into the background. Although originally the guns undoubtedly must have been of European origin, nevertheless, in the course of time the Meau [326] have developed a peculiar form of gun which they can manufacture themselves in every detail. They are even able to produce the [439] barrels of their guns; to be sure, they buy the iron from Chinese traders. The firearms made with it are flintlock guns (Ill. 78 and Fig. 306), which are equipped with only a pistol grip. It

Fig. 305
Sword of the Meau, 1/15 nat. size.
a = brass mounting,
b = wooden grip,
c = blade.
The sword is stuck into a long, narrow wooden sheath.

is not easy to shoot with it. The recoil smashed the nasal bone of one of my porters who tried it. /Figs. 306-308 appear here./

1 [see cat 116, p576 - ANALYST]

/431 cont./

805 114 At any rate, I cannot agree with Savina (4), who writes

4. II, p. 176.

as follows concerning the time reckoning of the Meau: "Do not ask a Meau for a fixed date; he does not know any, not even the day of his birth." Nor was I able to find confirmation for the Chinese assertion that the Meau recognize the seasons of the year, summer and winter. This may be different, however, among the Meau who inhabit the cold northern regions.

805 [527] I was also able to ascertain that the Meau do not have a division of the week, but to make up for that regard the twelfth day after every full moon as /432/ a holiday. On this day, they stay at home, take a rest from their work, and, as a sign of the [778] day of rest, put in front of every house entrance a sacral sign in honor of the spirits (Ill. 97). 1/1 For the Meau of northern Thailand, the observation by Savina (1) that they use the growth

1. II, p. 205.

of plants and the voices of birds as aids for their division of time is very pertinent: "The Meau keep roosters that crow at [825] night. They do not ask how late it is, but rather how many times the cock has crowed. In the morning the women get up [221] at the third crowing." The same author (2) continues: "All

2. II, p. 220.

[824] tasks begin at the same time every year. The Meau do not use any calendar for this, but rely on certain trees and shrubs that [825] bloom regularly at the same time every year. The first singing of the cuckoo is observed throughout the land. 'When the cuckoo sang last year, the maize was higher or lower than it is this year,' they say."

1/1 [See Cat. 116, p 663- ANALYST]

39: Bernatzik--663 E-5 (1936-1937) 1947 AO1 Thailand
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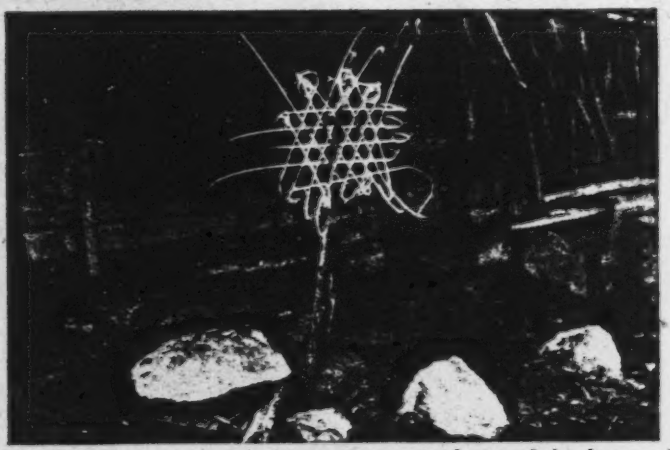

Ill. 97. Sacral sign, which, set up in front of the house door, announces the beginning of a holiday among the Meau.

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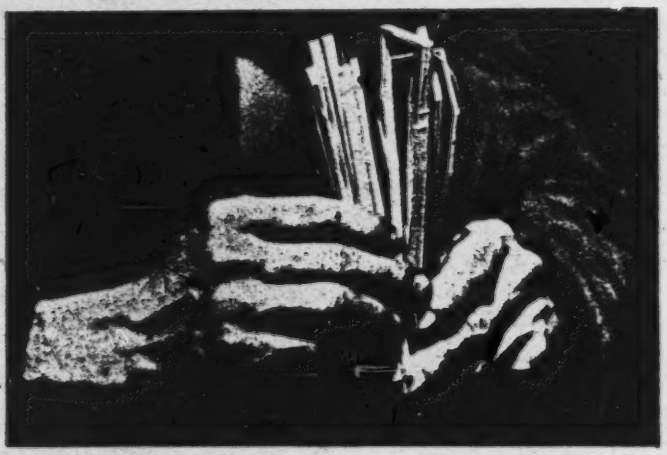

Ill. 98. Meau questions the spirits with the help of a stick oracle.

39: Bernatzik--664 E-5 (1936-1937) 1947
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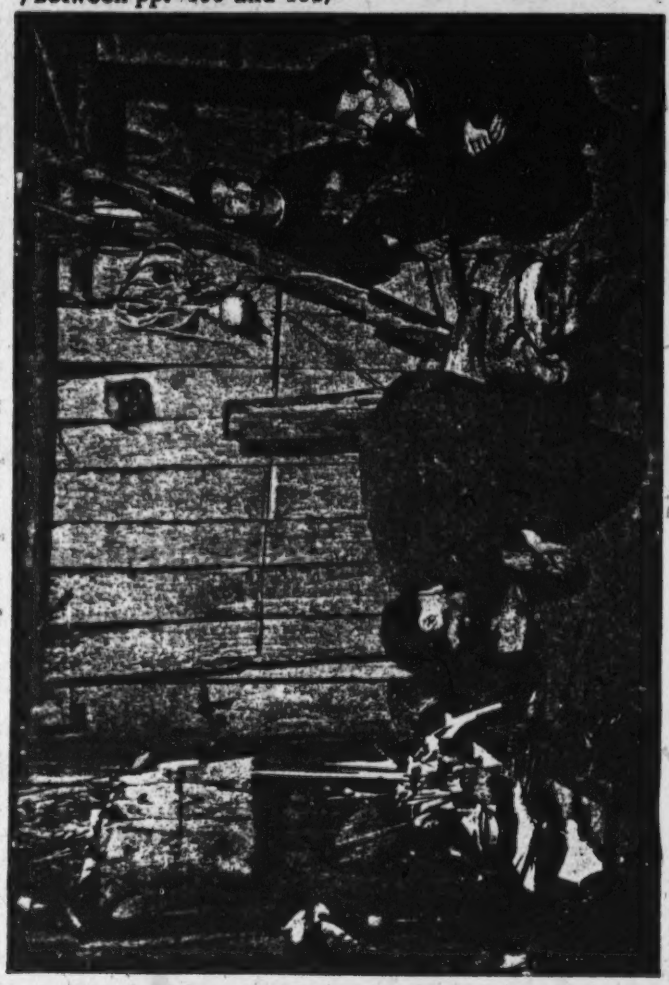

Ill. 99. A Meau shaman conjures up the spirits, in order to call back a lost soul.

/IX cont./

252 256 the two millstone halves with each other is lengthened or shortened, it is possible to hull the rice or maize kernels or to grind them into coarser or finer flour.

243 [412] Ill. 95. Rice-harvesting knife of the Meau. It consists of a semicircular wooden handle with an inserted metal blade. A string over the back of the hand provides the necessary firmness. The photograph clearly shows how the implement is held. The ears are cut individually, row after row. Because of the manual dexterity of the Meau, the harvesting nevertheless proceeds rapidly.

Ill. 96. Part of the rice is hulled in the field. A hole carved in a felled giant of the primeval forest forms the container. The pestle is fastened to a crosspole and is set in motion when one steps on the shorter lever. The axis of the lever arm is fastened between the upright wooden posts.

Ills. 97-103. Religion and magic.

● 778 Ill. 97. Sacral sign that the shaman sets up in front of the doors of the houses as a sign of a holiday.

787 Ill. 98. Stick oracle. A number of questions are addressed to the spirits. Each bamboo stick signifies a question. All the sticks are bent in a special manner. The answer of the spirits is signified by the position of the upper edge of the bend.

755 787 [756] Ill. 99. Calling back a lost soul. The shaman (left) has thrown oracle horns (the tips of gaur horns) on the ground. Only if these come to rest in a certain way does it mean that the spirits are willing to appear. The magic rattle is on the bench in the foreground. In the background squats the father of the patient, beside whom, on the beam, is the patient, whose soul "has fled beyond the clouds."

[782] Ill. 100. Continuation of the ceremony from Ill. 99. The invoked spirits have given the order to dig a pit in the floor of the house and then to burn spirit-money. The lost soul of the patient is urged to enter the pit. It is then closed with a stone and the soul, it is believed, is caught.